







## KABIR'S POEMS

\* \* *Seven hundred and fifty copies of this edition  
\* \* have been printed for the INDIA SOCIETY,  
of which four hundred only are for sale  
to the public.*

ONE HUNDRED POEMS  
OF  
KABIR

TRANSLATED BY  
RABINDRANATH TAGORE  
ASSISTED BY  
EVELYN UNDERHILL



PUBLISHED BY THE INDIA SOCIETY, LONDON;  
PRINTED AND SOLD AT THE CHISWICK PRESS,  
20 TOOKS COURT, CHANCERY LANE, E.C.

1914



## INTRODUCTION

THE poet Kabīr, a selection from whose songs is here for the first time offered to English readers, is one of the most interesting personalities in the history of Indian mysticism. Born in or near Benāres, of Mohammedan parents, and probably about the year 1440, he became in early life a disciple of the celebrated Hindu ascetic Rāmānanda. Rāmānanda had brought to Northern India the religious revival which Rāmānuja, the great twelfth-century reformer of Brāhmanism, had initiated in the South. This revival was in part a reaction against the increasing formalism of the orthodox cult, in part an assertion of the demands of the heart as against the intense intellectualism of the Vedānta philosophy, the exaggerated monism which that philosophy proclaimed. It took in Rāmānuja's preaching the form of an ardent personal devotion to the God Vishnu, as representing the personal aspect of the Divine Nature: that mystical "religion of love" which everywhere makes its appearance at a certain level of spiritual culture, and which creeds and philosophies are powerless to kill.



Though such a devotion is indigenous in Hinduism, and finds expression in many passages of the Bhagavad Gītā, there was in its mediæval revival a large element of syncretism. Rāmānanda, through whom its spirit is said to have reached Kabīr, appears to have been a man of wide religious culture, and full of missionary enthusiasm. Living at the moment in which the impassioned poetry and deep philosophy of the great Persian mystics, Attār, Sādī, Jalālu'ddīn Rūmī, and Hāfiz, were exercising a powerful influence on the religious thought of India, he dreamed of reconciling this intense and personal Mohammedan mysticism with the traditional theology of Brāhmanism. Some have regarded both these great religious leaders as influenced also by Christian thought and life : but as this is a point upon which competent authorities hold widely divergent views, its discussion is not attempted here. We may safely assert, however, that in their teachings, two—perhaps three—apparently antagonistic streams of intense spiritual culture met, as Jewish and Hellenistic thought met in the early Christian Church : and it is one of the outstanding characteristics of Kabīr's genius that he was able in his poems to fuse them into one.

A great religious reformer, the founder of a sect to which nearly a million northern Hindus still belong, it is yet supremely as a mystical poet that Kabīr lives for us. His fate has been that of many

revealers of Reality. A hater of religious exclusivism, and seeking above all things to initiate men into the liberty of the children of God, his followers have honoured his memory by re-erecting in a new place the barriers which he laboured to cast down. But his wonderful songs survive, the spontaneous expressions of his vision and his love; and it is by these, not by the didactic teachings associated with his name, that he makes his immortal appeal to the heart. In these poems a wide range of mystical emotion is brought into play: from the loftiest abstractions, the most other-worldly passion for the Infinite, to the most intimate and personal realization of God, expressed in homely metaphors and religious symbols drawn indifferently from Hindu and Mohammedan belief. It is impossible to say of their author that he was Brāhman or Sūfī, Vedāntist or Vaishnavite. He is, as he says himself, "at once the child of Allah and of Rām." That Supreme Spirit Whom he knew and adored, and to Whose joyous friendship he sought to induct the souls of other men, transcended whilst He included all metaphysical categories, all credal definitions; yet each contributed something to the description of that Infinite and Simple Totality Who revealed Himself, according to their measure, to the faithful lovers of all creeds.

Kabir's story is surrounded by contradictory legends, on none of which reliance can be placed. Some of these emanate from a Hindu, some from

a Mohammedan source, and claim him by turns as a Sūfī and a Brāhman saint. His name, however, is practically a conclusive proof of Moslem ancestry: and the most probable tale is that which represents him as the actual or adopted child of a Mohammedan weaver of Benares, the city in which the chief events of his life took place.

In fifteenth-century Benares the syncretistic tendencies of Bhakti religion had reached full development. Sūfīs and Brāhmins appear to have met in disputation: the most spiritual members of both creeds frequenting the teachings of Rāmānanda, whose reputation was then at its height. The boy Kabīr, in whom the religious passion was innate, saw in Rāmānanda his destined teacher; but knew how slight were the chances that a Hindu guru would accept a Mohammedan as disciple. He therefore hid upon the steps of the river Ganges, where Rāmānanda was accustomed to bathe; with the result that the master, coming down to the water, trod upon his body unexpectedly, and exclaimed in his astonishment, "Rām! Rām!"—the name of the incarnation under which he worshipped God. Kabīr then declared that he had received the mantrā of initiation from Rāmānanda's lips, and was by it admitted to discipleship. In spite of the protests of orthodox Brāhmins and Mohammedans, both equally annoyed by this contempt of theological landmarks, he persisted in his claim; thus exhibit-

ing in action that very principle of religious synthesis which Rāmānanda had sought to establish in thought. Rāmānanda appears to have accepted him, and though Mohammedan legends speak of the famous Sūfī Pīr, Takkī of Jhansī, as Kabīr's master in later life, the Hindu saint is the only human teacher to whom in his songs he acknowledges indebtedness.

The little that we know of Kabīr's life contradicts many current ideas concerning the Oriental mystic. Of the stages of discipline through which he passed, the manner in which his spiritual genius developed, we are completely ignorant. He seems to have remained for years the disciple of Rāmānanda, joining in the theological and philosophical arguments which his master held with all the great Mullahs and Brāhmans of his day; and to this source we may perhaps trace his acquaintance with the terms of Hindu and Sūfī philosophy. He may or may not have submitted to the traditional education of the Hindu or the Sūfī contemplative: it is clear, at any rate, that he never adopted the life of the professional ascetic, or retired from the world in order to devote himself to bodily mortifications and the exclusive pursuit of the contemplative life. Side by side with his interior life of adoration, its artistic expression in music and words—for he was a skilled musician as well as a poet—he lived the sane and diligent life of the Oriental craftsman. All the legends agree on this point:

that Kabīr was a weaver, a simple and unlettered man, who earned his living at the loom. Like Paul the tentmaker, Boehme the cobbler, Bunyan the tinker, Tersteegen the ribbon-maker, he knew how to combine vision and industry; the work of his hands helped rather than hindered the impassioned meditation of his heart. Hating mere bodily austerities, he was no ascetic, but a married man, the father of a family—a circumstance which Hindu legends of the monastic type vainly attempt to conceal or explain—and it was from out of the heart of the common life that he sang his rapturous lyrics of divine love. Here his works corroborate the traditional story of his life. Again and again he extols the life of home, the value and reality of diurnal existence, with its opportunities for love and renunciation; pouring contempt upon the professional sanctity of the Yogi, who “has a great beard and matted locks, and looks like a goat,” and on all who think it necessary to flee a world pervaded by love, joy, and beauty—the proper theatre of man’s quest—in order to find that One Reality Who has “spread His form of love throughout *all* the world.”<sup>1</sup>

It does not need much experience of ascetic literature to recognize the boldness and originality of this attitude in such a time and place. From the point of view of orthodox sanctity, whether Hindu or Mohammedan, Kabīr was plainly a

<sup>1</sup> Cf. Poems Nos. XXI, XL, XLIII, LXVI, LXXVI.

heretic; and his frank dislike of all institutional religion, all external observance—which was as thorough and as intense as that of the Quakers themselves—completed, so far as ecclesiastical opinion was concerned, his reputation as a dangerous man. The “simple union” with Divine Reality which he perpetually extolled, as alike the duty and the joy of every soul, was independent both of ritual and of bodily austerities; the God whom he proclaimed was “neither in Kaaba nor in Kailāsh.” Those who sought Him needed not to go far; for He awaited discovery everywhere, more accessible to “the washerwoman and the carpenter” than to the self-righteous holy man.<sup>1</sup> Therefore the whole apparatus of piety, Hindu and Moslem alike—the temple and mosque, idol and holy water, scriptures and priests—were denounced by this inconveniently clear-sighted poet as mere substitutes for reality; dead things intervening between the soul and its love—

The images are all lifeless, they cannot speak: I know, for I  
have cried aloud to them.

The Purāṇa and the Korān are mere words: lifting up the  
curtain, I have seen.<sup>2</sup>

• This sort of thing cannot be tolerated by any organized church; and it is not surprising that Kabīr, having his head-quarters in Benares, the very centre of priestly influence, was subjected to considerable persecution. The well-known legend

<sup>1</sup> Poems I, II, XLI.      <sup>2</sup> Poems XLII, LXV, LXVII.

of the beautiful courtesan sent by the Brāhmans to tempt his virtue, and converted, like the Magdalen, by her sudden encounter with the initiate of a higher love, preserves the memory of the fear and dislike with which he was regarded by the ecclesiastical powers. Once at least, after the performance of a supposed miracle of healing, he was brought before the Emperor Sikandar Lodī, and charged with claiming the possession of divine powers. But Sikandar Lodī, a ruler of considerable culture, was tolerant of the eccentricities of saintly persons belonging to his own faith. Kabīr, being of Mohammedan birth, was outside the authority of the Brāhmans, and technically classed with the Sūfīs, to whom great theological latitude was allowed. Therefore, though he was banished in the interests of peace from Benares, his life was spared. This seems to have happened in 1495, when he was nearly sixty years of age; it is the last event in his career of which we have definite knowledge. Thenceforth he appears to have moved about amongst various cities of northern India, the centre of a group of disciples; continuing in exile that life of apostle and poet of love to which, as he declares in one of his songs, he was destined "from the beginning of time." In 1518, an old man, broken in health, and with hands so feeble that he could no longer make the music which he loved, he died at Maghar near Gorakhpur.

A beautiful legend tells us that after his death

his Mohammedan and Hindu disciples disputed the possession of his body; which the Mohammedans wished to bury, the Hindus to burn. As they argued together, Kabīr appeared before them, and told them to lift the shroud and look at that which lay beneath. They did so, and found in the place of the corpse a heap of flowers; half of which were buried by the Mohammedans at Maghar, and half carried by the Hindus to the holy city of Benares to be burned—fitting conclusion to a life which had made fragrant the most beautiful doctrines of two great creeds.

## II

The poetry of mysticism might be defined on the one hand as a temperamental reaction to the vision of Reality: on the other, as a form of prophecy. As it is the special vocation of the mystical consciousness to mediate between two orders, going out in loving adoration towards God and coming home to tell the secrets of Eternity to other men; so the artistic self-expression of this consciousness has also a double character. It is love-poetry, but love-poetry which is often written with a missionary intention.

Kabīr's songs are of this kind: outbirths at once of rapture and of charity. Written in the popular Hindī, not in the literary tongue, they were deliberately addressed—like the vernacular poetry of Jacopone da Todì and Richard Rolle—to the



people rather than to the professionally religious class; and all must be struck by the constant employment in them of imagery drawn from the common life, the universal experience. It is by the simplest metaphors, by constant appeals to needs, passions, relations which all men understand—the bridegroom and bride, the guru and disciple, the pilgrim, the farmer, the migrant bird—that he drives home his intense conviction of the reality of the soul's intercourse with the Transcendent. There are in his universe no fences between the “natural” and “supernatural” worlds; everything is a part of the creative Play of God, and therefore—even in its humblest details—capable of revealing the Player's mind.

This willing acceptance of the here-and-now as a means of representing supernal realities is a trait common to the greatest mystics. For them, when they have achieved at last the true theopathic state, all aspects of the universe possess equal authority as sacramental declarations of the Presence of God; and their fearless employment of homely and physical symbols—often startling and even revolting to the unaccustomed taste—is in direct proportion to the exaltation of their spiritual life. The works of the great Sūfīs, and amongst the Christians of Jacopone da Todì, Ruysbroeck, Boehme, abound in illustrations of this law. Therefore we must not be surprised to find in Kabir's songs—his desperate attempts to communicate

his ecstasy and persuade other men to share it—a constant juxtaposition of concrete and metaphysical language; swift alternations between the most intensely anthropomorphic, the most subtly philosophical, ways of apprehending man's communion with the Divine. The need for this alternation, and its entire naturalness for the mind which employs it, is rooted in his concept, or vision, of the Nature of God; and unless we make some attempt to grasp this, we shall not go far in our understanding of his poems.

Kabīr belongs to that small group of supreme mystics—amongst whom St. Augustine, Ruysbroeck, and the Sūfī poet Jalālu'ddīn Rūmī are perhaps the chief—who have achieved that which we might call the synthetic vision of God. These have resolved the perpetual opposition between the personal and impersonal, the transcendent and immanent, static and dynamic aspects of the Divine Nature; between the Absolute of philosophy and the “sure true Friend” of devotional religion. They have done this, not by taking these apparently incompatible concepts one after the other; but by ascending to a height of spiritual intuition at which they are, as Ruysbroeck said, “melted and merged in the Unity,” and perceived as the completing opposites of a perfect Whole. This proceeding entails for them—and both Kabīr and Ruysbroeck expressly acknowledge it—a universe of three orders: Becoming, Being, and that

which is "More than Being," *i.e.*, God.<sup>1</sup> God is here felt to be not the final abstraction, but the one actuality. He inspires, supports, indeed inhabits, both the durational, conditioned, finite world of Becoming and the unconditioned, non-successional, infinite world of Being; yet utterly transcends them both. He is the omnipresent Reality, the "All-pervading" within Whom "the worlds are being told like beads." In His personal aspect He is the "beloved Fakīr," teaching and companioning each soul. Considered as Immanent Spirit, He is "the Mind within the mind." But all these are at best partial aspects of His nature, mutually corrective: as the Persons in the Christian doctrine of the Trinity—to which this theological diagram bears a striking resemblance—represent different and compensating experiences of the Divine Unity within which they are resumed. As Ruysbroeck discerned a plane of reality upon which "we can speak no more of Father, Son, and Holy Spirit, but only of One Being, the very substance of the Divine Persons"; so Kabīr says that "beyond both the limited *and* the limitless is He, the Pure Being."<sup>2</sup>

Brahma, then, is the Ineffable Fact compared with which "the distinction of the Conditioned from the Unconditioned is but a word": at once the utterly transcendent One of Absolutist philosophy, and the personal Lover of the individual

<sup>1</sup> Nos. VII and XLIX.

<sup>2</sup> No. VII.

soul—"common to all and special to each," as one Christian mystic has it. The need felt by Kabir for both these ways of describing Reality is a proof of the richness and balance of his spiritual experience; which neither cosmic nor anthropomorphic symbols, taken alone, could express. More absolute than the Absolute, more personal than the human mind, Brahma therefore exceeds whilst He includes all the concepts of philosophy, all the passionate intuitions of the heart. He is the Great Affirmation, the fount of energy, the source of life and love, the unique satisfaction of desire. His creative word is the *Om* or "Everlasting Yea." The negative philosophy, which strips from the Divine Nature all Its attributes and—defining Him only by that which He is not—reduces Him to an "Emptiness," is abhorrent to this most vital of poets. Brahma, he says, "may never be found in abstractions." He is the One Love who pervades the world, discerned in His fullness only by the eyes of love; and those who know Him thus share, though they may never tell, the joyous and ineffable secret of the universe.<sup>1</sup>

Now Kabir, achieving this synthesis between the personal and cosmic aspects of the Divine Nature, eludes the three great dangers which threaten mystical religion.

First, he escapes the excessive emotionalism, the tendency to an exclusively anthropomorphic

<sup>1</sup> Nos. VII, XXVI, LXXVI, XC.

devotion, which results from an unrestricted cult of Divine Personality, especially under an incarnational form; seen in India in the exaggerations of Krishna worship, in Europe in the sentimental extravagances of certain Christian saints.

Next, he is protected from the soul-destroying conclusions of pure monism, inevitable if its logical implications are pressed home: that is, the identity of substance between God and the soul, with its corollary of the total absorption of that soul in the Being of God as the goal of the spiritual life. For the thorough-going monist the soul, in so far as it is real, is substantially identical with God; and the true object of existence is the making patent of this latent identity, the realization which finds expression in the Vedāntist formula "That art thou." But Kabīr says that Brahma and the creature are "ever distinct, yet ever united"; that the wise man knows the spiritual as well as the material world to "be no more than His footstool."<sup>1</sup> The soul's union with Him is a love union, a mutual inhabitation; that essentially dualistic relation which all mystical religion expresses, not a self-mergence which leaves no place for personality. This eternal distinction, the mysterious union-in-separateness of God and the soul, is a necessary doctrine of all sane mysticism; for no scheme which fails to find a place for it can represent more than a fragment of that soul's intercourse with the spiritual world. Its affirmation

<sup>1</sup> Nos. VII and IX.

was one of the distinguishing features of the Vaishnavite reformation preached by Rāmānuja; the principle of which had descended through Rāmānanda to Kabīr.

Last, the warmly human and direct apprehension of God as the supreme Object of love, the soul's comrade, teacher, and bridegroom, which is so passionately and frequently expressed in Kabīr's poems, balances and controls those abstract tendencies which are inherent in the metaphysical side of his vision of Reality: and prevents it from degenerating into that sterile worship of intellectual formulae which became the curse of the Vedāntist school. For the mere intellectualist, as for the mere pietist, he has little approbation.<sup>1</sup> Love is throughout his "absolute sole Lord": the unique source of the more abundant life which he enjoys, and the common factor which unites the finite and infinite worlds. All is soaked in love: that love which he described in almost Johannine language as the "Form of God." The whole of creation is the Play of the Eternal Lover; the living, changing, growing expression of Brahma's love and joy. As these twin passions preside over the generation of human life, so "beyond the mists of pleasure and pain" Kabīr finds them governing the creative acts of God. His manifestation is love; His activity is joy. Creation springs from one glad act of affirmation: the Everlasting Yea, perpetually uttered with-

<sup>1</sup> Cf. especially Nos. LIX, LXVII, LXXV, XC, XCI.

in the depths of the Divine Nature.<sup>1</sup> In accordance with this concept of the universe as a Love-Game which eternally goes forward, a progressive manifestation of Brahma—one of the many notions which he adopted from the common stock of Hindu religious ideas, and illuminated by his poetic genius—movement, rhythm, perpetual change, forms an integral part of Kabir's vision of Reality. Though the Eternal and Absolute is ever present to his consciousness, yet his concept of the Divine Nature is essentially dynamic. It is by the symbols of motion that he most often tries to convey it to us: as in his constant reference to dancing, or the strangely modern picture of that Eternal Swing of the Universe which is "held by the cords of love."<sup>2</sup>

It is a marked characteristic of mystical literature that the great contemplatives, in their effort to convey to us the nature of their communion with the supersensuous, are inevitably driven to employ some form of sensuous imagery: coarse and inaccurate as they know such imagery to be, even at the best. Our normal human consciousness is so completely committed to dependence on the senses, that the fruits of intuition itself are instinctively referred to them. In that intuition it seems to the mystics that all the dim cravings and partial apprehensions of sense find perfect fulfilment. Hence their constant declaration that they *see* the uncreated

<sup>1</sup> Nos. XVII, XXVI, LXXVI, LXXXII.      <sup>2</sup> No. XVI.

light, they *hear* the celestial melody, they *taste* the sweetness of the Lord, they know an ineffable fragrance, they feel the very contact of love. "Him verily seeing and fully feeling, Him spiritually hearing and Him delectably smelling and sweetly swallowing," as Julian of Norwich has it. In those amongst them who develop psycho-sensorial automatisms these parallels between sense and spirit may present themselves to consciousness in the form of hallucinations: as the light seen by Suso, the music heard by Rolle, the celestial perfumes which filled St. Catherine of Siena's cell, the physical wounds felt by St. Francis and St. Teresa. These are excessive dramatizations of the symbolism under which the mystic tends instinctively to represent his spiritual intuition to the surface consciousness. Here, in the special sense-perception which he feels to be most expressive of Reality, his peculiar idiosyncrasies come out.

Now Kabīr, as we might expect in one whose reactions to the spiritual order were so wide and various, uses by turn all the symbols of sense. He tells us that he has "seen without sight" the effulgence of Brahma, tasted the divine nectar, felt the ecstasitic contact of Reality, smelt the fragrance of the heavenly flowers. But he was essentially a poet and musician: rhythm and harmony were to him the garments of beauty and truth. Hence in his lyrics he shows himself to be, like Richard Rolle, above all things a musical mystic. Creation, he says again



and again, is full of music: it *is* music. At the heart of the Universe "white music is blossoming": love weaves the melody, whilst renunciation beats the time. It can be heard in the home as well as in the heavens; discerned by the ears of common men as well as by the trained senses of the ascetic. Moreover, the body of every man is a lyre on which Brahma, "the source of all music," plays. Everywhere Kabir discerns the "Unstruck Music of the Infinite"—that celestial melody which the angel played to St. Francis, that ghostly symphony which filled the soul of Rolle with ecstatic joy.<sup>1</sup> The one figure which he adopts from the Hindu Pantheon and constantly uses, is that of Krishna the Divine Flute Player.<sup>2</sup> He sees the supernal music, too, in its visual embodiment, as rhythmical movement: that mysterious dance of the universe before the face of Brahma, which is at once an act of worship and an expression of the infinite rapture of the Immanent God.<sup>3</sup>

Yet in this wide and rapturous vision of the universe Kabir never loses touch with diurnal existence, never forgets the common life. His feet are firmly planted upon earth; his lofty and passionate apprehensions are perpetually controlled by the activity of a sane and vigorous intellect, by the alert commonsense so often found in persons

<sup>1</sup> Nos. XVII, XVIII, XXXIX, XLI, LIV, LXXVI, LXXXIII, LXXXIX, XCVII.

<sup>2</sup> Nos. L, LIH, LXVIII.    <sup>3</sup> Nos. XXVI, XXXII, LXXVI.

of real mystical genius. The constant insistence on simplicity and directness, the hatred of all abstractions and philosophizings,<sup>1</sup> the ruthless criticism of external religion: these are amongst his most marked characteristics. God is the Root whence all manifestations, "material" and "spiritual," alike proceed; and God is the only need of man—"happiness shall be yours when you come to the Root."<sup>2</sup> Hence to those who keep their eye on the "one thing needful," denominations, creeds, ceremonies, the conclusions of philosophy, the disciplines of asceticism, are matters of comparative indifference. They represent merely the different angles from which the soul may approach that simple union with Brahma which is its goal; and are useful only in so far as they contribute to this consummation. So thorough-going is Kabīr's eclecticism, that he seems by turns Vedāntist and Vaishnavite, Pantheist and Transcendentalist, Brāhman and Sūfī. In the effort to tell the truth about that ineffable apprehension, so vast and yet so near, which controls his life, he seizes and twines together—as he might have woven together contrasting threads upon his loom—symbols and ideas drawn from the most violent and conflicting philosophies and faiths. All are needed, if he is ever to suggest the character of that One whom the Upanishad called "the Sun-coloured Being who is beyond this Darkness": as all the

<sup>1</sup> Nos. LXXV, LXXVIII, LXXX, XC.    <sup>2</sup> No. LXXX.

colours of the spectrum are needed if we would demonstrate the simple richness of white light. In thus adapting traditional materials to his own use he follows a method common amongst the mystics; who seldom exhibit any special love for originality of form. They will pour their wine into almost any vessel that comes to hand: generally using by preference—and lifting to new levels of beauty and significance—the religious or philosophic formulae current in their own day. Thus we find that some of Kabīr's finest poems have as their subjects the commonplaces of Hīndu philosophy and religion: the Līlā, or Sport, of God, the Ocean of Bliss, the Bird of the Soul, Māyā, the Hundred-petalled Lotus, and the "Formless Form." Many, again, are soaked in Sūfī imagery and feeling. Others use as their material the ordinary surroundings and incidents of Indian life: the temple bells, the ceremony of the lamps, marriage, suttee, pilgrimage, the characters of the seasons; all felt by him in their mystical aspect, as sacraments of the soul's relation with Brahma. In many of these a particularly beautiful and intimate feeling for Nature is shown.<sup>1</sup>

In the collection of songs here translated there will be found examples which illustrate nearly every aspect of Kabīr's thought, and all the fluctuations of the mystic's emotion: the ecstasy, the despair, the still beatitude, the eager self-devotion, the

<sup>1</sup> Nos. XV, XXIII, LXVII, LXXXVII, XCVIII.

flashes of wide illumination, the moments of intimate love. His wide and deep vision of the universe, the "Eternal Sport" of creation (LXXXII), the worlds being "told like beads" within the Being of God (XIV, XVI, XVII, LXXVI), is here seen balanced by his lovely and delicate sense of intimate communion with the Divine Friend, Lover, Teacher of the soul (X, XI, XXIII, XXXV, LI, LXXXV, LXXXVI, LXXXVIII, XCII, XCIII; above all, the beautiful poem XXXIV). As these apparently paradoxical views of Reality are resolved in Brahma, so all other opposites are reconciled in Him: bondage and liberty, love and renunciation, pleasure and pain (XVII, XXV, XL, LXXXIX). Union with Him is the one thing that matters to the soul, its destiny and its need (LI, LII, LIV, LXX, LXXIV, XCIII, XCVI); and this union, this discovery of God, is the simplest and most natural of all things, if we would but grasp it (XLI, XLVI, LVI, LXXII, LXXVI, LXXVIII, XCVII). The union, however, is brought about by love, not by knowledge or ceremonial observances (XXXVIII, LIV, LV, LIX, XCI); and the apprehension which that union confers is ineffable—"neither This nor That," as Ruysbroeck has it (IX, XLVI, LXXVI). Real worship and communion is in Spirit and in Truth (XL, XLI, LVI, LXIII, LXV, LXX), therefore idolatry is an insult to the Divine Lover (XLII, LXIX) and the devices of professional sanctity

are useless apart from charity and purity of soul (LIV, LXV, LXVI). Since all things, and especially the heart of man, are God-inhabited, God-possessed (XXVI, LVI, LXXVI, LXXXIX, XCVII), He may best be found in the here-and-now: in the normal, human, bodily existence, the "mud" of material life (III, IV, VI, XXI, XXXIX, XL, XLIII, XLVIII, LXXII). "We can reach the goal without crossing the road" (LXXVI)—not the cloister but the home is the proper theatre of man's efforts: and if he cannot find God there, he need not hope for success by going farther afield. "In the home is reality." There love and detachment, bondage and freedom, joy and pain play by turns upon the soul; and it is from their conflict that the Unstruck Music of the Infinite proceeds. "Kabīr says: None but Brahma can evoke its melodies."

### III

This version of Kabīr's songs is chiefly the work of Mr. Rabīndranāth Tagore, the trend of whose mystical genius makes him—as all who read these poems will see—a peculiarly sympathetic interpreter of Kabīr's vision and thought. It has been based upon the printed Hindī text with Bengali translation of Mr. Kshiti Mohan Sen; who has gathered from many sources—sometimes from books and manuscripts, sometimes from the lips of wandering ascetics and minstrels—a large collec-

tion of poems and hymns to which Kabīr's name is attached, and carefully sifted the authentic songs from the many spurious works now attributed to him. These painstaking labours alone have made the present undertaking possible.

We have also had before us a manuscript English translation of 116 songs made by Mr. Ajit Kumār Chakravarty from Mr. Kshiti Mohan Sen's text, and a prose essay upon Kabīr from the same hand. From these we have derived great assistance. A considerable number of readings from the translation have been adopted by us; whilst several of the facts mentioned in the essay have been incorporated into this introduction. Our most grateful thanks are due to Mr. Ajit Kumār Chakravarty for the extremely generous and unselfish manner in which he has placed his work at our disposal.

E.U.

The reference of the headlines of the poems is to:

Śāntiniketana; Kabīr by Śrī Kshitimohan Sen, 4 parts, Brahmacharyāśrama, Bolpur, 1910-11.

For some assistance in normalizing the transliteration we are indebted to Prof. J. F. Blumhardt.

# KABIR'S POEMS

## I

I. 13. *mo ko kahāṇ dhūnro bande*

**O** SERVANT, where dost thou seek Me?  
Lo! I am beside thee.

I am neither in temple nor in mosque: I am neither  
in Kaaba nor in Kailash:

Neither am I in rites and ceremonies, nor in Yoga  
and renunciation.

If thou art a true seeker, thou shalt at once see  
Me: thou shalt meet Me in a moment of  
time.

Kabir says, "O Sadhu! God is the breath of all  
breath."

## II

I. 16. *santan jāt na pūcho nirguniāṇ*

**I**T is needless to ask of a saint the caste to  
which he belongs;

For the priest, the warrior, the tradesman, and all  
the thirty-six castes, alike are seeking for  
God.



It is but folly to ask what the caste of a saint may  
be;

The barber has sought God, the washer-woman,  
and the carpenter—

Even Raidas was a seeker after God.

The Rishi Swapacha was a tanner by caste.

Hindus and Moslems alike have achieved that  
End, where remains no mark of distinction.

### III

I. 57. *sādho bhāī, jīvat hī karo āsā* .

○ FRIEND! hope for Him whilst you live,  
know whilst you live, understand whilst  
you live: for in life deliverance abides.

If your bonds be not broken whilst living, what  
hope of deliverance in death?

It is but an empty dream, that the soul shall have  
union with Him because it has passed from  
the body:

If He is found now, He is found then,

If not, we do but go to dwell in the City of Death.

If you have union now, you shall have it hereafter.

Bathe in the truth, know the true Guru, have faith  
in the true Name!

Kabir says: "It is the Spirit of the quest which  
helps; I am the slave of this Spirit of the  
quest."

## IV

I. 58. *bāgo nā jā re nā jā*

**D**O not go to the garden of flowers !  
 O Friend! go not there ;  
 In your body is the garden of flowers.  
 Take your seat on the thousand petals of the lotus,  
 and there gaze on the Infinite Beauty.

## V

I. 63. *avadhū, māyā tajī na jāy*

**T**ELL me, Brother, how can I renounce  
 Maya?  
 When I gave up the tying of ribbons, still I tied  
 my garment about me:  
 When I gave up tying my garment, still I covered  
 my body in its folds.  
 So, when I give up passion, I see that anger  
 remains;  
 And when I renounce anger, greed is with me  
 still;  
 And when greed is vanquished, pride and vain-  
 • glory remain;  
 When the mind is detached and casts Maya away,  
 still it clings to the letter.  
 Kabir says, " Listen to me, dear Sadhu! the true  
 path is rarely found."

## VI

I. 83. *candā jhalkai yahi ghaṭ māhīn*

THE moon shines in my body, but my blind  
eyes cannot see it:

The moon is within me, and so is the sun.

The unstruck drum of Eternity is sounded within  
me; but my deaf ears cannot hear it.

So long as man clamours for the *I* and the *Mine*,  
his works are as naught:

When all love of the *I* and the *Mine* is dead, then  
the work of the Lord is done.

For work has no other aim than the getting of  
knowledge:

When that comes, then work is put away.

The flower blooms for the fruit: when the fruit  
comes, the flower withers.

The musk is in the deer, but it seeks it not within  
itself: it wanders in quest of grass.

## VII ✓

I. 85. *sādhō, Brahm alakh lakhāyā*

WHEN He Himself reveals Himself,  
Brahma brings into manifestation That  
which can never be seen.

As the seed is in the plant, as the shade is in the  
tree, as the void is in the sky, as infinite  
forms are in the void—

So from beyond the Infinite, the Infinite comes;  
and from the Infinite the finite extends.

The creature is in Brahma, and Brahma is in the  
creature: they are ever distinct, yet ever  
united.

He Himself is the tree, the seed, and the germ.

He Himself is the flower, the fruit, and the shade.

He Himself is the sun, the light, and the lighted.

He Himself is Brahma, creature, and Maya.

He Himself is the manifold form, the infinite  
space;

He is the breath, the word, and the meaning.

He Himself is the limit and the limitless: and  
beyond both the limited and the limitless  
is He, the Pure Being.

He is the Immanent Mind in Brahma and in the  
creature.

The Supreme Soul is seen within the soul,  
The Point is seen within the Supreme Soul,  
And within the Point, the reflection is seen again.  
Kabir is blest because he has this supreme vision!

## VIII

I. 101. *is ghaṭ antar bāg bagīce*

WITHIN this earthen vessel are bowers  
and groves, and within it is the Creator:  
Within this vessel are the seven oceans and the  
unnumbered stars.

The touchstone and the jewel-appraiser are within;  
And within this vessel the Eternal soundeth, and  
the spring wells up.

Kabir says: "Listen to me, my friend! My beloved Lord is within."

## IX

I. 104. *aisā lo nahīn taisā lo*

○ HOW may I ever express that secret word?  
O how can I say He is not like this, and  
He is like that?

If I say that He is within me, the universe is  
ashamed:

If I say that He is without me, it is falsehood.

He makes the inner and the outer worlds to be  
indivisibly one;

The conscious and the unconscious, both are His  
footstools.

He is neither manifest nor hidden, He is neither  
revealed nor unrevealed:

There are no words to tell that which He is.

## X

I. 121. *tohī morī lagan lagāye re phakīr wā*

T O Thee Thou hast drawn my love, O Fakir!  
I was sleeping in my own chamber, and  
Thou didst awaken me; striking me with  
Thy voice, O Fakir!

I was drowning in the deeps of the ocean of this world, and Thou didst save me: upholding me with Thine arm, O Fakir!

Only one word and no second—and Thou hast made me tear off all my bonds, O Fakir!

Kabir says, "Thou hast united Thy heart to my heart, O Fakir!"

## XI

I. 131. *niś din khelat rahī sakhiyān saṅg*

**PLAYED** day and night with my comrades,  
and now I am greatly afraid.

So high is my Lord's palace, my heart trembles to mount its stairs: yet I must not be shy, if I would enjoy His love.

My heart must cleave to my Lover; I must withdraw my veil, and meet Him with all my body:

Mine eyes must perform the ceremony of the lamps of love.

Kabir says: "Listen to me, friend: he understands who loves. If you feel not love's longing for your Beloved One, it is vain to adorn your body, vain to put unguent on your eyelids."

## XII

II. 24. *haṃsā, kaho purāṭan bāt*

TELL me, O Swan, your ancient tale.

From what land do you come, O Swan? to  
what shore will you fly?

Where would you take your rest, O Swan, and  
what do you seek?

Even this morning, O Swan, awake, arise, follow  
me!

There is a land where no doubt nor sorrow have  
rule: where the terror of Death is no more.

There the woods of spring are a-bloom, and the  
fragrant scent "He is I" is borne on the  
wind:

There the bee of the heart is deeply immersed,  
and desires no other joy.

## XIII

II. 37. *aṅgaḍhiyā devā*

○ LORD Increate, who will serve Thee?

Every votary offers his worship to the God  
of his own creation: each day he receives  
service—

None seek Him, the Perfect: Brahma, the Indi-  
visible Lord.

They believe in ten Avatars; but no Avatar can  
be the Infinite Spirit, for he suffers the re-  
sults of his deeds:

The Supreme One must be other than this.

The Yogi, the Sanyasi, the Ascetics, are disputing  
one with another :

✓Kabir says, "O brother! he who has seen that  
radiance of love, he is saved."

#### XIV

II. 56. *dariyā kī lahar dariyāo hai jī*

**T**HE river and its waves are one surf: where  
is the difference between the river and its  
waves?

When the wave rises, it is the water; and when  
it falls, it is the same water again. Tell me,  
Sir, where is the distinction?

Because it has been named as wave, shall it no  
longer be considered as water?

Within the Supreme Brahma, the worlds are being  
told like beads :

Look upon that rosary with the eyes of wisdom.

#### XV

II. 57. *jānh khelat vasant riturāj*

**W**HERE Spring, the lord of the seasons,  
reigneth, there the Unstruck Music sounds  
of itself,

There the streams of light flow in all directions  
Few are the men who can cross to that shore!



There, where millions of Krishnas stand with  
 hands folded,  
 Where millions of Vishnus bow their heads,  
 Where millions of Brahmās are reading the Vedas,  
 Where millions of Shivas are lost in contemplation,  
 Where millions of Indras dwell in the sky,  
 Where the demi-gods and the munis are un-  
 numbered,  
 Where millions of Saraswatis, Goddess of Music,  
 play on the vina—  
 There is my Lord self-revealed: and the scent of  
 sandal and flowers dwells in those deeps.

## XVI

II. 59. *jānh cet acet khambh dōū*

**B**ETWEEN the poles of the conscious and  
 the unconscious, there has the mind made  
 a swing:

Thereon hang all beings and all worlds, and that  
 swing never ceases its sway.

Millions of beings are there: the sun and the  
 moon in their courses are there:

Millions of ages pass, and the swing goes on.

All swing! the sky and the earth and the air and  
 the water; and the Lord Himself taking  
 form:

And the sight of this has made Kabir a servant.

## XVII ✓

II. 61. *grah candra tapan jot barat hai*

THE light of the sun, the moon, and the stars  
shines bright:

The melody of love swells forth, and the rhythm  
of love's detachment beats the time.

Day and night, the chorus of music fills the heav-  
ens; and Kabir says

“My Beloved One gleams like the lightning flash  
in the sky.”

Do you know how the moments perform their  
adoration?

Waving its row of lamps, the universe sings in  
worship day and night,

There are the hidden banner and the secret  
canopy:

There the sound of the unseen bells is heard.

Kabir says: “There adoration never ceases; there  
the Lord of the Universe sitteth on His  
throne.”

The whole world does its works and commits its  
errors: but few are the lovers who know  
the Beloved.

✓ The devout seeker is he who mingles in his heart  
the double currents of love and detach-  
ment, like the mingling of the streams of  
Ganges and Jumna;

In his heart the sacred water flows day and night;  
and thus the round of births and deaths is  
brought to an end.

Behold what wonderful rest is in the Supreme  
Spirit! and he enjoys it, who makes him-  
self meet for it.

Held by the cords of love, the swing of the Ocean  
of Joy sways to and fro; and a mighty  
sound breaks forth in song.

See what a lotus blooms there without water! and  
Kabir says

“ My heart's bee drinks its nectar.”

What a wonderful lotus it is, that blooms at the  
heart of the spinning wheel of the universe!  
Only a few pure souls know of its true  
delight.

Music is all around it, and there the heart par-  
takes of the joy of the Infinite Sea.

Kabir says: “Dive thou into that Ocean of sweet-  
ness: thus let all errors of life and of death  
flee away.”

Behold how the thirst of the five senses is quenched  
there! and the three forms of misery are  
no more!

Kabir says: “ It is the sport of the Unattainable  
One: look within, and behold how the  
moon-beams of that Hidden One shine in  
you.”

There falls the rhythmic beat of life and death:  
Rapture wells forth, and all space is radiant with  
light.

There the Unstruck Music is sounded; it is the  
music of the love of the three worlds.

There millions of lamps of sun and of moon are  
burning;

There the drum beats, and the lover swings in  
play.

There love-songs resound, and light rains in  
showers; and the worshipper is entranced  
in the taste of the heavenly nectar.

Look upon life and death; there is no separation  
between them,

The right hand and the left hand are one and the  
same.

Kabir says: "There the wise man is speechless;  
for this truth may never be found in Vedas  
or in books."

I have had my Seat on the Self-poised One,  
I have drunk of the Cup of the Ineffable,  
I have found the Key of the Mystery,  
I have reached the Root of Union.

Travelling by no track, I have come to the Sorrow-  
less Land: very easily has the mercy of the  
great Lord come upon me.

They have sung of Him as infinite and unattain-  
able: but I in my meditations have seen  
Him without sight.

That is indeed the sorrowless land, and none  
know the path that leads there:

Only he who is on that path has surely transcended  
all sorrow.

Wonderful is that land of rest, to which no merit  
can win;

It is the wise who has seen it, it is the wise who  
has sung of it.

This is the Ultimate Word: but can any ex-  
press its marvellous savour? He who has  
savoured it once, he knows what joy it can  
give.

Kabir says: "Knowing it, the ignorant man be-  
comes wise, and the wise man becomes  
speechless and silent,

The worshipper is utterly inebriated,

His wisdom and his detachment are made per-  
fect;

He drinks from the cup of the inbreathings and  
the outbreathings of love."

There the whole sky is filled with sound, and  
there that music is made without fingers  
and without strings;

There the game of pleasure and pain does not  
cease.

Kabir says: "If you merge your life in the Ocean  
of Life, you will find your life in the  
Supreme Land of Bliss."

What a frenzy of ecstasy there is in every hour!  
and the worshipper is pressing out and  
drinking the essence of the hours: he lives  
in the life of Brahma.

I speak truth, for I have accepted truth in life; I  
am now attached to truth, I have swept all  
tinsel away.

Kabir says: "Thus is the worshipper set free  
from fear; thus have all errors of life and  
of death left him."

There the sky is filled with music:

There it rains nectar:

There the harp-strings jingle, and there the drums  
beat.

What a secret splendour is there, in the mansion  
of the sky!

There no mention is made of the rising and the  
setting of the sun;

In the ocean of manifestation, which is the light  
of love, day and night are felt to be one.

Joy for ever, no sorrow, no struggle!

There have I seen joy filled to the brim, perfection  
of joy;

No place for error is there.

Kabir says: "There have I witnessed the sport of  
One Bliss!"

I have known in my body the sport of the  
universe: I have escaped from the error  
of this world.

The inward and the outward are become as one  
 sky, the Infinite and the finite are united:  
 I am drunken with the sight of this  
 All!

This Light of Thine fulfils the universe: the  
 lamp of love that burns on the salver of  
 knowledge.

Kabir says: "There error cannot enter, and  
 the conflict of life and death is felt no  
 more."

## XVIII

II. 77. *maddh ākās āp jahān baithe*

THE middle region of the sky, wherein the  
 spirit dwelleth, is radiant with the music  
 of light;

There, where the pure and white music blossoms,  
 my Lord takes His delight.

In the wondrous effulgence of each hair of His  
 body, the brightness of millions of suns and  
 of moons is lost.

On that shore there is a city, where the rain of  
 nectar pours and pours, and never ceases.

Kabir says: "Come, O Dharmadas! and see my  
 great Lord's Durbar."

## XIX

II. 20. *paramātam guru nikaṭ virājain*

O MY heart! the Supreme Spirit, the great  
Master, is near you: wake, oh wake!  
Run to the feet of your Beloved: for your Lord  
stands near to your head.  
You have slept for unnumbered ages; this morn-  
ing will you not wake?

## XX

II. 22. *man tu pār utar kāñh jaiho*

TO what shore would you cross, O my heart?  
there is no traveller before you, there is no  
road:  
Where is the movement, where is the rest, on that  
shore?  
There is no water; no boat, no boatman, is  
there;  
There is not so much as a rope to tow the boat,  
nor a man to draw it.  
No earth, no sky, no time, no thing, is there: no  
shore, no ford!  
There, there is neither body nor mind: and where  
is the place that shall still the thirst of the  
soul? You shall find naught in that empti-  
ness.



Be strong, and enter into your own body: for  
there your foothold is firm. Consider it  
well, O my heart! go not elsewhere.

Kabir says: "Put all imaginations away, and  
stand fast in that which you are."

### ✓XXI

II. 33. *ghar ghar dīpak barai*

**L**AMPS burn in every house, O blind one!  
and you cannot see them.

One day your eyes shall suddenly be opened, and  
you shall see: and the fetters of death will  
fall from you.

There is nothing to say or to hear, there is no-  
thing to do: it is he who is living, yet dead,  
who shall never die again.

Because he lives in solitude, therefore the Yogi  
says that his home is far away.

Your Lord is near: yet you are climbing the  
palm-tree to seek Him.

The Brahman priest goes from house to house and  
initiates people into faith:

Alas! the true fountain of life is beside you, and  
you have set up a stone to worship.

Kabir says: "I may never express how sweet my  
Lord is. Yoga and the telling of beads,  
virtue and vice—these are naught to Him."

## XXII

II. 38. *sādho, so satgur mohi bhāwai*

O BROTHER, my heart yearns for that true  
 Guru, who fills the cup of true love, and  
 drinks of it himself, and offers it then to me.  
 He removes the veil from the eyes, and gives the  
 true Vision of Brahma:  
 He reveals the worlds in Him, and makes me to  
 hear the Unstruck Music:  
 He shows joy and sorrow to be one:  
 He fills all utterance with love.  
 Kabir says: "Verily he has no fear, who has such  
 a Guru to lead him to the shelter of safety!"

## XXIII

II. 40. *tinwir sājñh kā gahirā āwai*

THE shadows of evening fall thick and deep,  
 and the darkness of love envelops the  
 body and the mind.  
 Open the window to the west, and be lost in the  
 sky of love;  
 Drink the sweet honey that steeps the petals of  
 • the lotus of the heart.  
 Receive the waves in your body: what splendour  
 is in the region of the sea!  
 Hark! the sounds of conches and bells are rising.  
 Kabir says: "O brother, behold! the Lord is in  
 this vessel of my body."

## XXIV

II. 48. *jis se rahani apār jagat men*

**M**ORE than all else do I cherish at heart  
that love which makes me to live a limitless  
life in this world.

It is like the lotus, which lives in the water and  
blossoms in the water: yet the water cannot  
touch its petals, they open beyond its reach.

It is like a wife, who enters the fire at the bidding  
of love. She burns and lets others grieve,  
yet never dishonours love.

This ocean of the world is hard to cross: its  
waters are very deep. Kabir says: "Listen  
to me, O Sadhu! few there are who have  
reached its end."

## XXV

II. 45. *Hari ne apnā āp chipāyā*

**M**Y Lord hides Himself, and my Lord won-  
derfully reveals Himself:

My Lord has encompassed me with hardness, and  
my Lord has cast down my limitations.

My Lord brings to me words of sorrow and words  
of joy, and He Himself heals their strife.

I will offer my body and mind to my Lord: I  
will give up my life, but never can I forget  
my Lord!

## XXVI

II. 75. *ōṅkāṛ siwāe kōī sirjai*

**A**LL things are created by the Om;  
 The love-form is His body.  
 He is without form, without quality, without decay:  
 Seek thou union with Him!

But that formless God takes a thousand forms in  
 the eyes of His creatures:

He is pure and indestructible,  
 His form is infinite and fathomless,  
 He dances in rapture, and waves of form arise  
 from His dance.

The body and the mind cannot contain themselves,  
 when they are touched by His great joy.

He is immersed in all consciousness, all joys, and  
 all sorrows;

He has no beginning and no end;

He holds all within His bliss.

## XXVII

II. 81. *satgur sōī dayā kar dīnhā*

**I**T is the mercy of my true Guru that has made  
 me to know the unknown;

I have learned from Him how to walk without  
 feet, to see without eyes, to hear without  
 ears, to drink without mouth, to fly without  
 wings;

I have brought my love and my meditation into  
the land where there is no sun and moon,  
nor day and night.

Without eating, I have tasted of the sweetness of  
nectar; and without water, I have quenched  
my thirst.

Where there is the response of delight, there is  
the fullness of joy. Before whom can that  
joy be uttered?

Kabir says: "The Guru is great beyond words,  
and great is the good fortune of the dis-  
ciple."

## XXVIII

II. 85. *nirgun āge sargun nācai*

**B**EFORE the Unconditioned, the Conditioned  
dances:

"Thou and I are one!" this trumpet proclaims.

The Guru comes, and bows down before the dis-  
ciple:

This is the greatest of wonders.

## XXIX

II. 87. *Kabīr kab se bhaye vairāgī*

**G**ORAKHNATH asks Kabir:

"Tell me, O Kabir, when did your vocation  
begin? Where did your love have its rise?"

Kabir answers:

“When He whose forms are manifold had not begun His play: when there was no Guru, and no disciple: when the world was not spread out: when the Supreme One was alone—

Then I became an ascetic; then, O Gorakh, my love was drawn to Brahma.

Brahmā did not hold the crown on his head; the god Vishnu was not anointed as king; the power of Shiva was still unborn; when I was instructed in Yoga.

“I became suddenly revealed in Benares, and Ramananda illumined me;

I brought with me the thirst for the Infinite, and I have come for the meeting with Him.

In simplicity will I unite with the Simple One; my love will surge up.

O Gorakh, march thou with His music!”

### XXX ✓

II. 95. *yā tarvar men ek pakherū*

**O**N this tree is a bird: it dances in the joy of life. None knows where it is: and who knows what the burden of its music may be?

Where the branches throw a deep shade, there does it have its nest: and it comes in the evening and flies away in the morning, and says not a word of that which it means.

None tell me of this bird that sings within me.

It is neither coloured nor colourless : it has neither  
form nor outline :

It sits in the shadow of love.

It dwells within the Unattainable, the Infinite,  
and the Eternal ; and no one marks when  
it comes and goes.

Kabir says : " O brother Sadhu ! deep is the mystery.  
Let wise men seek to know where  
rests that bird."

### XXXI

II. 100. *niś din sālai ghāw*

**A** SORE pain troubles me day and night, and  
I cannot sleep ;

I long for the meeting with my Beloved, and my  
father's house gives me pleasure no more.

The gates of the sky are opened, the temple is  
revealed :

I meet my husband, and leave at His feet the  
offering of my body and my mind.

### XXXII

II. 103. *nāco re mero man, matta hoy*

**D**ANCE, my heart ! dance to-day with joy.  
The strains of love fill the days and the  
nights with music, and the world is listen-  
ing to its melodies :

Mad with joy, life and death dance to the rhythm  
of this music. The hills and the sea and  
the earth dance. The world of man dances  
in laughter and tears.

Why put on the robe of the monk, and live aloof  
from the world in lonely pride?

Behold! my heart dances in the delight of a  
hundred arts; and the Creator is well  
pleased.

## XXXIII

II. 105. *man mast huā tab kyon bole*

HERE is the need of words, when love  
has made drunken the heart?

I have wrapped the diamond in my cloak; why  
open it again and again?

When its load was light, the pan of the balance  
went up: now it is full, where is the need  
for weighing?

The swan has taken its flight to the lake beyond  
the mountains; why should it search for  
the pools and ditches any more?

Your Lord dwells within you: why need your  
outward eyes be opened?

Kabir says: "Listen, my brother! my Lord, who  
ravishes my eyes, has united Himself with  
me."



## XXXIV

II. 110. *mohi tohi lāgī kaise chutē*

**H**OW could the love between Thee and me  
sever?

As the leaf of the lotus abides on the water: so  
thou art my Lord, and I am Thy serv-  
ant.

As the night-bird Chakor gazes all night at the  
moon: so Thou art my Lord and I am Thy  
servant.

From the beginning until the ending of time, there  
is love between Thee and me; and how  
shall such love be extinguished?

Kabir says: "As the river enters into the ocean,  
so my heart touches Thee."

## XXXV

II. 113. *vālam, āwo hamāre geh re*

**M**Y body and my mind are grieved for the  
want of Thee;

O my Beloved! come to my house.

When people say I am Thy bride, I am ashamed;  
for I have not touched Thy heart with my  
heart.

Then what is this love of mine? I have no taste  
for food, I have no sleep; my heart is ever  
restless within doors and without.

As water is to the thirsty, so is the lover to the  
bride. Who is there that will carry my  
news to my Beloved?

Kabir is restless: he is dying for sight of Him.

## XXXVI

II. 126. *jāg piyārī, ab kān sowai*

○ FRIEND, awake, and sleep no more!  
The night is over and gone, would you lose  
your day also?

Others, who have wakened, have received jewels;  
O foolish woman! you have lost all whilst you  
slept.

Your lover is wise, and you are foolish, O woman!  
You never prepared the bed of your husband:  
O mad one! you passed your time in silly play.  
Your youth was passed in vain, for you did not  
know your Lord;

Wake, wake! See! your bed is empty: He left  
you in the night.

Kabir says: "Only she wakes, whose heart is  
pierced with the arrow of His music."

## XXXVII

I. 36. *sūr parkās, tānh rain kahān pāiye*

WHERE is the night, when the sun is  
shining? If it is night, then the sun with-  
draws its light.

Where knowledge is, can ignorance endure? If  
there be ignorance, then knowledge must  
die.

If there be lust, how can love be there? Where  
there is love, there is no lust.

Lay hold on your sword, and join in the fight.  
Fight, O my brother, as long as life lasts.

Strike off your enemy's head, and there make an  
end of him quickly: then come, and bow  
your head at your King's Durbar.

He who is brave, never forsakes the battle: he  
who flies from it is no true fighter.

In the field of this body a great war goes forward,  
against passion, anger, pride, and greed:

It is in the kingdom of truth, contentment and  
purity, that this battle is raging; and the  
sword that rings forth most loudly is the  
sword of His Name.

Kabir says: "When a brave knight takes the field,  
a host of cowards is put to flight.

It is a hard fight and a weary one, this fight of the  
truth-seeker: for the vow of the truth-  
seeker is more hard than that of the warrior,  
or of the widowed wife who would follow  
her husband.

For the warrior fights for a few hours, and the  
widow's struggle with death is soon ended:  
But the truth-seeker's battle goes on day and  
night, as long as life lasts it never ceases."

## XXXVIII

I. 50. *bhram kā tālā lagā mahal re*

THE lock of error shuts the gate, open it with  
the key of love:

Thus, by opening the door, thou shalt wake the  
Beloved.

Kabir says: "O brother! do not pass by such good  
fortune as this."

## XXXIX

. I. 59. *sādho, yah tan thāṭh tanvure ka*

O FRIEND! this body is His lyre;  
He tightens its strings, and draws from it  
the melody of Brahma.

If the strings snap and the keys slacken, then to  
dust must this instrument of dust return:

Kabir says: "None but Brahma can evoke its  
melodies."

## XL

I. 65. *avadhū bhūle ko ghar lāwe*

IT is dear to me indeed who can call back  
the wanderer to his home. In the home is  
the true union, in the home is enjoyment of  
life: why should I forsake my home and  
wander in the forest? If Brahma helps me  
to realize truth, verily I will find both  
bondage and deliverance in home.

He is dear to me indeed who has power to dive deep into Brahma; whose mind loses itself with ease in His contemplation.

He is dear to me who knows Brahma, and can dwell on His supreme truth in meditation; and who can play the melody of the Infinite by uniting love and renunciation in life.

Kabir says: "The home is the abiding place; in the home is reality; the home helps to attain Him Who is real. So stay where you are, and all things shall come to you in time."

## XLI

I. 76. *santo, sahaj samādh bhalī*

○ SADHU! the simple union is the best.  
Since the day when I met with my Lord,  
there has been no end to the sport of our  
love.

I shut not my eyes, I close not my ears, I do not  
mortify my body;

I see with eyes open and smile, and behold His  
beauty everywhere:

I utter His Name, and whatever I see, it reminds  
me of Him; whatever I do, it becomes His  
worship.

The rising and the setting are one to me; all  
contradictions are solved.

Wherever I go, I move round Him,

All I achieve is His service:

When I lie down, I lie prostrate at His feet.

He is the only adorable one to me: I have none  
other.

My tongue has left off impure words, it sings His  
glory day and night:

Whether I rise or sit down, I can never forget  
Him; for the rhythm of His music beats  
in my ears.

Kabir says: "My heart is frenzied, and I disclose  
in my soul what is hidden. I am immersed  
in that one great bliss which transcends all  
pleasure and pain."

## XLII

I. 79. *tīrath men to sab pānī hai*

HERE is nothing but water at the holy  
bathing places; and I know that they are  
useless, for I have bathed in them.

The images are all lifeless, they cannot speak; I  
know, for I have cried aloud to them.

The Purana and the Koran are mere words;  
lifting up the curtain, I have seen.

Kabir gives utterance to the words of experience;  
and he knows very well that all other things  
are untrue.

## XLIII

I. 82. *pānī vic mīn piyāsī*

I LAUGH when I hear that the fish in the water is thirsty:

You do not see that the Real is in your home, and you wander from forest to forest listlessly!

Here is the truth! Go where you will, to Benares or to Mathura; if you do not find your soul, the world is unreal to you.

## XLIV

I. 93. *gagan maṭh gaib nisān gaḍe*

THE Hidden Banner is planted in the temple of the sky; there the blue canopy decked with the moon and set with bright jewels is spread.

There the light of the sun and the moon is shining: still your mind to silence before that splendour.

Kabir says: "He who has drunk of this nectar, wanders like one who is mad."

## XLV

I. 97. *sādhō, ko hai kāñh se āyo*

WHO are you, and whence do you come?

Where dwells that Supreme Spirit, and how does He have His sport with all created things?


The fire is in the wood; but who awakens it suddenly? Then it turns to ashes, and where goes the force of the fire?

The true guru teaches that He has neither limit nor infinitude.

Kabir says: "Brahma suits His language to the understanding of His hearer."

## XLVI

I. 98. *sādho, sahajai kāyā śodho*

 SADHU! purify your body in the simple way.

As the seed is within the banyan tree, and within the seed are the flowers, the fruits, and the shade:

So the germ is within the body, and within that germ is the body again.

The fire, the air, the water, the earth, and the aether; you cannot have these outside of Him.

O Kazi, O Pundit, consider it well: what is there that is not in the soul?

The water-filled pitcher is placed upon water, it has water within and without.

It should not be given a name, lest it call forth the error of dualism.

Kabir says: "Listen to the Word, the Truth, which is your essence. He speaks the Word to Himself; and He Himself is the Creator."



## XLVII

I. 102. *tarvar ek mūl bin ṭhāḍā*

THERE is a strange tree, which stands without roots and bears fruits without blossoming;

It has no branches and no leaves, it is lotus all over.

Two birds sing there; one is the Guru, and the other the disciple:

The disciple chooses the manifold fruits of life and tastes them, and the Guru beholds him in joy.

What Kabir says is hard to understand: The bird is beyond seeking, yet it is most clearly visible. The Formless is in the midst of all forms. I sing the glory of forms."

## XLVIII

I. 107. *calat mansū acal kīnhī*

I HAVE stilled my restless mind, and my heart is radiant: for in That-ness I have seen beyond That-ness, in company I have seen the Comrade Himself.

Living in bondage, I have set myself free: I have broken away from the clutch of all narrowness.

Kabir says: "I have attained the unattainable, and my heart is coloured with the colour of love."

## XLIX

I. 105. *jō dīsai, so to hai nāhīn*

THAT which you see is not: and for that  
which is, you have no words.

Unless you see, you believe not: what is told you  
you cannot accept.

He who is discerning knows by the word; and  
the ignorant stands gaping.

Some contemplate the Formless, and others medi-  
tate on form: but the wise man knows that  
Brahma is beyond both.

That beauty of His is not seen of the eye: that  
metre of His is not heard of the ear.

Kabir says: "He who has found both love and  
renunciation never descends to death."

## L

I. 126. *muralī bajat akhaṇḍ sadāye*

THE flute of the Infinite is played without  
ceasing, and its sound is love:

When love renounces all limits, it reaches truth.

How widely the fragrance spreads! It has no end,  
nothing stands in its way.

The form of this melody is bright like a million  
suns: incomparably sounds the vina, the  
vina of the notes of truth.

## LI

I. 129. *sakhiyo, ham hūṇ bhāī vālamāśī*

**D**EAR friend, I am eager to meet my Beloved! My youth has flowered, and the pain of separation from Him troubles my breast.

I am wandering yet in the alleys of knowledge without purpose, but I have received His news in these alleys of knowledge.

I have a letter from my Beloved: in this letter is an unutterable message, and now my fear of death is done away.

Kabir says: "O my loving friend! I have got for my gift the Deathless One."

## LII

I. 130. *sāīṇ bin dard kareje hoy*

**W**HEN I am parted from my Beloved, my heart is full of misery: I have no comfort in the day, I have no sleep in the night. To whom shall I tell my sorrow?

The night is dark; the hours slip by. Because my Lord is absent, I start up and tremble with fear.

Kabir says: "Listen, my friend! there is no other satisfaction, save in the encounter with the Beloved."

## LIII

I. 122. *kaun muralī śabd śun ānand bhayo*

WHAT is that flute whose music thrills me  
with joy?

The flame burns without a lamp;

The lotus blossoms without a root;

Flowers bloom in clusters;

The moon-bird is devoted to the moon;

With all its heart the rain-bird longs for the  
shower of rain;

But upon whose love does the Lover concentrate  
His entire life?

## LIV

I. 112. *śuntā nahī dhun kī khabar*

HAVE you not heard the tune which the  
Unstruck Music is playing? In the midst  
of the chamber the harp of joy is gently  
and sweetly played; and where is the need  
of going without to hear it?

If you have not drunk of the nectar of that One  
Love, what boots it though you should  
purge yourself of all stains?

The Kazi is searching the words of the Koran,  
and instructing others: but if his heart be  
not steeped in that love, what does it avail,  
though he be a teacher of men?

The Yogi dyes his garments with red: but if he knows naught of that colour of love, what does it avail though his garments be tinted?

Kabir says: "Whether I be in the temple or the balcony, in the camp or in the flower garden, I tell you truly that every moment my Lord is taking His delight in me."

## LV

I. 73. *bhakti kā mārag jhīnā re*

SUBTLE is the path of love!

Therein there is no asking and no not-asking,  
There one loses one's self at His feet,  
There one is immersed in the joy of the seeking:  
plunged in the deeps of love as the fish in the water.

The lover is never slow in offering his head for his Lord's service.

Kabir declares the secret of this love.

## LVI

I. 68. *bhāī kōī satguru sant kahāwai*

H E is the real Sadhu, who can reveal the form of the Formless to the vision of these eyes:

Who teaches the simple way of attaining Him,  
that is other than rites or ceremonies:

Who does not make you close the doors, and hold the breath, and renounce the world:

Who makes you perceive the Supreme Spirit  
wherever the mind attaches itself:

Who teaches you to be still in the midst of all  
your activities.

Ever immersed in bliss, having no fear in his  
mind, he keeps the spirit of union in the  
midst of all enjoyments.

The infinite dwelling of the Infinite Being is  
everywhere: in earth, water, sky, and air:

Firm as the thunderbolt, the seat of the seeker is  
• established above the void.

He who is within is without: I see Him and none  
else.

## LVII

I. 66. *sādho, śabd sādhanā kījar*

**R**ECEIVE that Word from which the Uni-  
verse springeth!

That Word is the Guru; I have heard it, and  
become the disciple.

How many are there who know the meaning of  
that Word?

O Sadhu! practise that Word!

The Vedas and the Puranas proclaim it,

The world is established in it,

The Rishis and devotees speak of it:

But none knows the mystery of the Word.

The householder leaves his house when he hears it,  
 The ascetic comes back to love when he hears it,  
 The Six Philosophies expound it,  
 The Spirit of Renunciation points to that Word,  
 From that Word the world-form has sprung,  
 That Word reveals all.

Kabir says: "But who knows whence the Word  
 cometh?"

## LVIII

I. 63. *pī le pyālā, ho matwālā*

**E**MPTY the Cup! O be drunken!  
 Drink the divine nectar of His Name!  
 Kabir says: "Listen to me, dear Sadhu!  
 From the sole of the foot to the crown of the head  
 this mind is filled with poison."

## LIX

I. 52. *khasm na cīnhai bāwarī*

**O** MAN, if thou dost not know thine own  
 Lord, whereof art thou so proud?  
 Put thy cleverness away: mere words shall never  
 unite thee to Him.  
 Do not deceive thyself with the witness of the  
 Scriptures:  
 Love is something other than this, and he who  
 has sought it truly has found it.

## LX

I. 56. *sukh sindh kī sair kā*

THE savour of wandering in the ocean of deathless life has rid me of all my asking: As the tree is in the seed, so all diseases are in this asking.

## LXI

I. 48. *sukh sāgar men āīke*

WHEN at last you are come to the ocean of happiness, do not go back thirsty.

Wake, foolish man! for Death stalks you. Here is pure water before you; drink it at every breath.

Do not follow the mirage on foot, but thirst for the nectar;

Dhruva, Prahlad, and Shukadeva have drunk of it, and also Raidas has tasted it:

The saints are drunk with love, their thirst is for love.

Kabir says: "Listen to me, brother! The nest of fear is broken.

Not for a moment have you come face to face with the world:

You are weaving your bondage of falsehood, your words are full of deception:



With the load of desires which you hold on your  
head, how can you be light?"

Kabir says: "Keep within you truth, detachment,  
and love."

## LXII

I. 35. *satī ko kaun śikhāwtā hai*

WHO has ever taught the widowed wife to  
burn herself on the pyre of her dead  
husband?

And who has ever taught love to find bliss in  
renunciation?

## LXIII

I. 39. *are man, dhīraj kāhe na dharai*

WHY so impatient, my heart?  
He who watches over birds, beasts, and  
insects,

He who cared for you whilst you were yet in  
your mother's womb,

Shall He not care for you now that you are come  
forth?

Oh my heart, how could you turn from the smile<sup>e</sup>  
of your Lord and wander so far from Him?

You have left your Beloved and are thinking of  
others: and this is why all your work is in  
vain.

## LXIV

I. 117. *sāṁ se lagan kathan hai, bhāi*

HOW hard it is to meet my Lord!  
 The rain-bird wails in thirst for the rain:  
 almost she dies of her longing, yet she  
 would have none other water than the rain.  
 Drawn by the love of music, the deer moves  
 forward: she dies as she listens to the  
 music, yet she shrinks not in fear.  
 The widowed wife sits by the body of her dead  
 husband: she is not afraid of the fire.  
 Put away all fear for this poor body.

## LXV

I. 22. *jab main bhūlā, re bhāi*

O BROTHER! when I was forgetful, my true  
 Guru showed me the Way.  
 Then I left off all rites and ceremonies, I bathed  
 no more in the holy water:  
 Then I learned that it was I alone who was mad,  
 and the whole world beside me was sane;  
 and I had disturbed these wise people.  
 From that time forth I knew no more how to roll  
 in the dust in obeisance:  
 I do not ring the temple bell:  
 I do not set the idol on its throne:  
 I do not worship the image with flowers.

It is not the austerities that mortify the flesh  
which are pleasing to the Lord,

When you leave off your clothes and kill your  
senses, you do not please the Lord:

The man who is kind and who practises righteous-  
ness, who remains passive amidst the affairs  
of the world, who considers all creatures  
on earth as his own self,

He attains the Immortal Being, the true God is  
ever with him.

Kabir says: "He attains the true Name whose  
words are pure, and who is free from pride  
and conceit."

## LXVI

### I. 20. *man na raṅgāye*

THE Yogi dyes his garments, instead of  
dyeing his mind in the colours of love:

He sits within the temple of the Lord, leaving  
Brahma to worship a stone.

He pierces holes in his ears, he has a great beard  
and matted locks, he looks like a goat:

He goes forth into the wilderness, killing all his  
desires, and turns himself into an eunuch: '

He shaves his head and dyes his garments; he  
reads the Gita and becomes a mighty talker.

Kabir says: "You are going to the doors of death,  
bound hand and foot!"

## LXVII

I. 9. *nā jāne sāhab kaisā hai*

I DO not know what manner of God is mine.  
 The Mullah cries aloud to Him: and why? Is  
 your Lord deaf? The subtle anklets that  
 ring on the feet of an insect when it moves  
 are heard of Him.

Tell your beads, paint your forehead with the  
 mark of your God, and wear matted locks  
 long and showy: but a deadly weapon is in  
 your heart, and how shall you have God?

## LXVIII

III. 102. *ham se rahā na jāy*

I HEAR the melody of His flute, and I cannot  
 contain myself:

The flower blooms, though it is not spring; and  
 already the bee has received its invitation.

The sky roars and the lightning flashes, the waves  
 arise in my heart,

The rain falls; and my heart longs for my Lord.

Where the rhythm of the world rises and falls,  
 thither my heart has reached:

There the hidden banners are fluttering in the air.  
 Kabir says: "My heart is dying, though it lives."

## LXIX

III. 2. *jo khodā masjid vasat hai*

**I**F God be within the mosque, then to whom  
does this world belong?

If Ram be within the image which you find upon  
your pilgrimage, then who is there to know  
what happens without?

Hari is in the East: Allah is in the West. Look  
within your heart, for there you will find  
both Karim and Ram;

All the men and women of the world are His  
living forms.

Kabir is the child of Allah and of Ram: He is my  
Guru, He is my Pir.

## LXX

III. 9. *śīl santosh sadā samadrishṭi*

**H**E who is meek and contented, he who has  
an equal vision, whose mind is filled with  
the fullness of acceptance and of rest;

He who has seen Him and touched Him, he is  
freed from all fear and trouble.

To him the perpetual thought of God is like  
sandal paste smeared on the body, to him  
nothing else is delight:

His work and his rest are filled with music: he  
sheds abroad the radiance of love.

Kabir says: "Touch His feet, who is one and indivisible, immutable and peaceful; who fills all vessels to the brim with joy, and whose form is love."

## LXXI

III. 13. *sādh saṅgat pītām*

GO thou to the company of the good, where the Beloved One has His dwelling place: Take all thy thoughts and love and instruction from thence.

Let that assembly be burnt to ashes where His Name is not spoken!

Tell me, how couldst thou hold a wedding-feast, if the bridegroom himself were not there?

Waver no more, think only of the Beloved;

Set not thy heart on the worship of other gods, there is no worth in the worship of other masters.

Kabir deliberates and says: "Thus thou shalt never find the Beloved!"

## LXXII

III. 26. *tor hīrā hirāilwā kīcaḍ men*

THE jewel is lost in the mud, and all are seeking for it;

Some look for it in the east, and some in the west; some in the water and some amongst stones.

But the servant Kabir has appraised it at its true value, and has wrapped it with care in the end of the mantle of his heart.

## LXXIII

III. 26. *āyau din gaune kā ho*

THE palanquin came to take me away to my husband's home, and it sent through my heart a thrill of joy;

But the bearers have brought me into the lonely forest, where I have no one of my own.

O bearers, I entreat you by your feet, wait but a moment longer: let me go back to my kinsmen and friends, and take my leave of them.

The servant Kabir sings: "O Sadhu! finish your buying and selling, have done with your good and your bad: for there are no markets and no shops in the land to which you go."

## LXXIV

III. 30. *are dil, prem nagar kā ant na pāyā*

O MY heart! you have not known all the secrets of this city of love: in ignorance you came, and in ignorance you return.

O my friend, what have you done with this life?  
 You have taken on your head the burden  
 heavy with stones, and who is to lighten it  
 for you?

Your Friend stands on the other shore, but you  
 never think in your mind how you may  
 meet with Him:

The boat is broken, and yet you sit ever upon the  
 bank; and thus you are beaten to no pur-  
 pose by the waves.

The servant Kabir asks you to consider; who is  
 there that shall befriend you at the last?

You are alone, you have no companion: you will  
 suffer the consequences of your own deeds.

## LXXV

III. 55. *ved kahe sargun ke āge*

THE Vedas say that the Unconditioned stands  
 beyond the world of Conditions.

O woman, what does it avail thee to dispute  
 whether He is beyond all or in all?

See thou everything as thine own dwelling place:  
 the mist of pleasure and pain can never  
 spread there.

There Brahma is revealed day and night: there  
 light is His garment, light is His seat, light  
 rests on thy head.

Kabir says: "The Master, who is true, He is all  
 light."



## LXXVI

III. 48. *tū surat nain nihār*

**O**PEN your eyes of love, and see Him who  
pervades this world! consider it well, and  
know that this is your own country.

When you meet the true Guru, He will awaken  
your heart;

He will tell you the secret of love and detachment,  
and then you will know indeed that He  
transcends this universe.

This world is the City of Truth, its maze of paths  
enchants the heart:

We can reach the goal without crossing the road,  
such is the sport unending.

Where the ring of manifold joys ever dances about  
Him, there is the sport of Eternal Bliss.

When we know this, then all our receiving and  
renouncing is over;

Thenceforth the heat of having shall never scorch  
us more.

He is the Ultimate Rest unbounded:

He has spread His form of love throughout all  
the world.

From that Ray which is Truth, streams of new  
forms are perpetually springing: and He  
pervades those forms.

All the gardens and groves and bowers are abounding with blossom; and the air breaks forth into ripples of joy.

There the swan plays a wonderful game,

There the Unstruck Music eddies around the Infinite One;

There in the midst the Throne of the Unheld is shining, whereon the great Being sits—

Millions of suns are shamed by the radiance of a single hair of His body.

On the harp of the road what true melodies are  
• being sounded! and its notes pierce the heart:

There the Eternal Fountain is playing its endless life-streams of birth and death.

They call Him Emptiness who is the Truth of truths, in Whom all truths are stored!

There within Him creation goes forward, which is beyond all philosophy; for philosophy cannot attain to Him:

There is an endless world, O my Brother! and there is the Nameless Being, of whom  
• nought can be said.

Only he knows it who has reached that region: it is other than all that is heard and said.

No form, no body, no length, no breadth is seen there: how can I tell you that which it is?

He comes to the Path of the Infinite on whom the  
 grace of the Lord descends: he is freed  
 from births and deaths who attains to  
 Him.

Kabir says: " It cannot be told by the words of  
 the mouth, it cannot be written on paper:  
 It is like a dumb person who tastes a sweet thing  
 —how shall it be explained? "

## LXXVII

III. 60. *cal haṃsā wā deś jahān*

( ) MY heart! let us go to that country where  
 dwells the Beloved, the ravisher of my  
 heart!

There Love is filling her pitcher from the well,  
 yet she has no rope wherewith to draw  
 water;


There the clouds do not cover the sky, yet the  
 rain falls down in gentle showers:

O bodiless one! do not sit on your doorstep; go  
 forth and bathe yourself in that rain!

There it is ever moonlight and never dark; and  
 who speaks of one sun only? that land is  
 illuminate with the rays of a million suns.

## LXXVIII

III. 63. *kahain Kabīr, śuno ho sādho*

 KABIR says: "O Sadhu! hear my deathless words. If you want your own good, examine and consider them well.

You have estranged yourself from the Creator, of whom you have sprung: you have lost your reason, you have bought death.

All doctrines and all teachings are sprung from Him, from Him they grow: know this for certain, and have no fear.

Hear from me the tidings of this great truth!

Whose name do you sing, and on whom do you meditate? O, come forth from this entanglement!

He dwells at the heart of all things, so why take refuge in empty desolation?

If you place the Guru at a distance from you, then it is but the distance that you honour:

If indeed the Master be far away, then who is it else that is creating this world?

When you think that He is not here, then you wander further and further away, and seek Him in vain with tears.

Where He is far off, there He is unattainable: where He is near, He is very bliss.

Kabir says: "Lest His servant should suffer pain He pervades him through and through."

Know yourself then, O Kabir; for He is in you  
from head to foot.

Sing with gladness, and keep your seat unmoved  
within your heart.

## LXXIX

III. 66. *nā maiñ dharmī nahīñ adharmī*

AM neither pious nor ungodly,  
I live neither by law nor by sense,  
I am neither a speaker nor hearer,  
I am neither a servant nor master,  
I am neither bond nor free,  
I am neither detached nor attached.  
I am far from none: I am near to none.  
I shall go neither to hell nor to heaven.  
I do all works; yet I am apart from all works.  
Few comprehend my meaning: he who can com-  
prehend it, he sits unmoved.  
Kabir seeks neither to establish nor to destroy.

## LXXX

III. 69. *satta nām hai sab teñ nyārā*

THE true Name is like none other name!  
The distinction of the Conditioned from the  
Unconditioned is but a word:  
The Unconditioned is the seed, the Conditioned  
is the flower and the fruit.  
Knowledge is the branch, and the Name is the  
root.

Look, and see where the root is: happiness shall  
be yours when you come to the root.

The root will lead you to the branch, the leaf, the  
flower, and the fruit:

It is the encounter with the Lord, it is the attain-  
ment of bliss, it is the reconciliation of the  
Conditioned and the Unconditioned.

## LXXXI

III. 74. *pratham ek jo āpai āp*

N the beginning was He alone, sufficient unto  
Himself: the formless, colourless, and un-  
conditioned Being.

Then was there neither beginning, middle, nor end;

Then were no eyes, no darkness, no light;

Then were no ground, air, nor sky; no fire, water,  
nor earth; no rivers like the Ganges and  
the Jumna, no seas, oceans, and waves.

Then was neither vice nor virtue; scriptures there  
were not, as the Vedas and Puranas, nor  
as the Koran.

Kabir ponders in his mind and says, "Then  
was there no activity: the Supreme Being  
remained merged in the unknown depths  
of His own self."

The Guru neither eats nor drinks, neither lives  
nor dies:

Neither has He form, line, colour, nor vesture.

He who has neither caste nor clan nor anything  
else—how may I describe His glory?

He has neither form nor formlessness,

He has no name,

He has neither colour nor colourlessness,

He has no dwelling-place.

## LXXXII

III. 76. *kahaiñ Kabīr vicār ke*

**K**ABIR ponders and says: "He who has  
neither caste nor country, who is formless  
and without quality, fills all space."

The Creator brought into being the Game of Joy:  
and from the word Om the Creation sprang.

The earth is His joy; His joy is the sky;

His joy is the flashing of the sun and the moon;

His joy is the beginning, the middle, and the end;

His joy is eyes, darkness, and light.

Oceans and waves are His joy: His joy the Saras-  
vati, the Jumna, and the Ganges.

The Guru is One: and life and death, union and  
separation, are all His plays of joy!

His play the land and water, the whole universe!

His play the earth and the sky!

In play is the Creation spread out, in play it is  
established. The whole world, says Kabir,  
rests in His play, yet still the Player re-  
mains unknown.

## LXXXIII

III. 84. *jhī jhī jantar bājai*

THE harp gives forth murmurous music; and  
the dance goes on without hands and feet.  
It is played without fingers, it is heard without  
ears: for He is the ear, and He is the  
listener.

The gate is locked, but within there is fragrance :  
and there the meeting is seen of none.

The wise shall understand it.

## LXXXIV

III. 89. *mor phakīrwā māngī jāy*

THE Beggar goes a-begging, but I could not  
even catch sight of Him:

And what shall I beg of the Beggar? He gives  
without my asking.

Kabir says: "I am His own: now let that befall  
which may befall!"

## LXXXV

III. 90. *naihar se jiyarā phāṭ re*

MY heart cries aloud for the house of my  
lover; the open road and the shelter of a  
roof are all one to her who has lost the  
city of her husband.

My heart finds no joy in anything: my mind and  
my body are distraught.



His palace has a million gates, but there is a vast  
ocean between it and me:

How shall I cross it, O friend? for endless is the  
outstretching of the path.

How wondrously this lyre is wrought! When its  
strings are rightly strung, it maddens the  
heart: but when the keys are broken and  
the strings are loosened, none regard it  
more.

I tell my parents with laughter that I must go to  
my Lord in the morning;

They are angry, for they do not want me to go,  
and they say: "She thinks she has gained  
such dominion over her husband that she  
can have whatsoever she wishes; and there-  
fore she is impatient to go to him."

Dear friend, lift my veil lightly now; for this is  
the night of love.

Kabir says: "Listen to me! My heart is eager to  
meet my lover: I lie sleepless upon my bed.  
Remember me early in the morning!"

### LXXXVI

III. 96. *jīv mahal men Śiv pahunwā*

**S**ERVE your God, who has come into this  
temple of life!

Do not act the part of a madman, for the night is  
thickening fast.

He has awaited me for countless ages, for love  
of me He has lost His heart:

Yet I did not know the bliss that was so near to  
me, for my love was not yet awake.

But now, my Lover has made known to me the  
meaning of the note that struck my ear:

Now, my good fortune is come.

Kabir says: "Behold! how great is my good  
fortune! I have received the unending  
caress of my Beloved!"

## LXXXVII

I. 71. *gagan ghaṭā ghaharānī, sādho*

LOUDS thicken in the sky! O, listen to the  
deep voice of their roaring;

The rain comes from the east with its monotonous  
murmur.

Take care of the fences and boundaries of your  
fields, lest the rains overflow them;

Prepare the soil of deliverance, and let the creepers  
of love and renunciation be soaked in this  
shower.

It is the prudent farmer who will bring his harvest  
home; he shall fill both his vessels, and  
feed both the wise men and the saints.

## LXXXVIII

III. 118. *āj dīn ke main jāun balihārī*

**T**HIS day is dear to me above all other days,  
for to-day the Beloved Lord is a guest in  
my house;

My chamber and my courtyard are beautiful with  
His presence.

My longings sing His Name, and they are become  
lost in His great beauty:

I wash His feet, and I look upon His Face; and  
I lay before Him as an offering my body,  
my mind, and all that I have.

What a day of gladness is that day in which my  
Beloved, who is my treasure, comes to my  
house!

All evils fly from my heart when I see my Lord.

“My love has touched Him; my heart is longing  
for the Name which is Truth.”

Thus sings Kabir, the servant of all servants.

## LXXXIX

I. 100. *kōī suntā hai jñānī rāg gagan men*

**I**S there any wise man who will listen to that  
solemn music which arises in the sky?

For He, the Source of all music, makes all vessels  
full fraught, and rests in fullness Himself.

He who is in the body is ever athirst, for he  
pursues that which is in part:

But ever there wells forth deeper and deeper the  
sound "He is this—this is He"; fusing  
love and renunciation into one.

Kabir says: "O brother! that is the Primal  
Word."

## XC

I. 108. *main kã se bũjhauñ*

O whom shall I go to learn about my Be-  
loved?

Kabir says: "As you never may find the forest if  
you ignore the tree, so He may never be  
found in abstractions."

## XCI

III. 12. *saṃskirit bhāshā padhī līnhā*

HAVE learned the Sanskrit language, so let  
all men call me wise:

But where is the use of this, when I am floating  
adrift, and parched with thirst, and burning  
with the heat of desire?

To no purpose do you bear on your head this load  
of pride and vanity.

Kabir says: "Lay it down in the dust, and go  
forth to meet the Beloved. Address Him  
as your Lord."

## XCII

III. 110. *carkhā calai surat virahin kā*

THE woman who is parted from her lover  
spins at the spinning wheel.

The city of the body arises in its beauty; and  
within it the palace of the mind has been  
built.

The wheel of love revolves in the sky, and the  
seat is made of the jewels of knowledge:

What subtle threads the woman weaves, and  
makes them fine with love and reverence!

Kabir says: "I am weaving the garland of day and  
night. When my Lover comes and touches  
me with His feet, I shall offer Him my  
tears."

## XCIII

III. 111. *koṭīn bhānu candra tārāgaṇ*

BENEATH the great umbrella of my King  
millions of suns and moons and stars are  
shining!

He is the Mind within my mind: He is the Eye  
within mine eye.

Ah, could my mind and eyes be one! Could my  
love but reach to my Lover! Could but the  
fiery heat of my heart be cooled!

Kabir says: "When you unite love with the  
Lover, then you have love's perfection."

## XCIV

I. 92. *avadhū begam deś hamārā*

○ SADHU! my land is a sorrowless land.  
 I cry aloud to all, to the king and the beggar,  
 the emperor and the fakir—  
 Whosoever seeks for shelter in the Highest, let  
 all come and settle in my land!  
 Let the weary come and lay his burdens here!

So live here, my brother, that you may cross with  
 ease to that other shore.

It is a land without earth or sky, without moon or  
 stars;

For only the radiance of Truth shines in my  
 Lord's Durbar.

Kabir says: "O beloved brother! naught is essential  
 save Truth."

## XCV

I. 109. *sāīn ke saṅgat sāsur āī*

GAME with my Lord to my Lord's home:  
 but I lived not with Him and I tasted Him  
 not, and my youth passed away like a  
 dream.

On my wedding night my women-friends sang in  
 chorus, and I was anointed with the unguents  
 of pleasure and pain:

But when the ceremony was over, I left my Lord  
and came away, and my kinsman tried to  
console me upon the road.

Kabir says, "I shall go to my Lord's house with  
my love at my side; then shall I sound the  
trumpet of triumph!"

## XCVI

I. 75. *samajh dekh man mūt piyarwā*

**O** FRIEND, dear heart of mine, think well!  
if you love indeed, then why do you sleep?  
If you have found Him, then give yourself utterly,  
and take Him to you.

Why do you loose Him again and again?

If the deep sleep of rest has come to your eyes,  
why waste your time making the bed and  
arranging the pillows?

Kabir says: "I tell you the ways of love! Even  
though the head itself must be given, why  
should you weep over it?"

## XCVII

II. 90. *sāhab ham men, sāhab tum men*

**T**HE Lord is in me, the Lord is in you, as life  
is in every seed. O servant! put false  
pride away, and seek for Him within you.  
A million suns are ablaze with light,

The sea of blue spreads in the sky,  
 The fever of life is stilled, and all stains are washed  
     away; when I sit in the midst of that  
     world.

Hark to the unstruck bells and drums! Take your  
     delight in love!

Rains pour down without water, and the rivers  
     are streams of light.

One Love it is that pervades the whole world,  
     few there are who know it fully:

They are blind who hope to see it by the light of  
     reason, that reason which is the cause of  
     separation—

The House of Reason is very far away!

How blessed is Kabir, that amidst this great joy  
     he sings within his own vessel.

It is the music of the meeting of soul with soul;

It is the music of the forgetting of sorrows;

It is the music that transcends all coming in and  
     all going forth.

## XCVIII

II. 98. *ṛitu phāgun niyaṛ ānī*

**T**HE month of March draws near: ah, who  
     will unite me to my Lover?

How shall I find words for the beauty of my Be-  
     loved? For He is merged in all beauty.



His colour is in all the pictures of the world, and  
it bewitches the body and the mind.

Those who know this, know what is this unutter-  
able play of the Spring.

Kabir says: "Listen to me, brother! there are  
not many who have found this out.

### XCIX

II. 111. *Nārad, pyār so antar nāhī*

**(** H Narad! I know that my Lover cannot be  
far:

When my Lover wakes, I wake; when He sleeps,  
I sleep.

He is destroyed at the root who gives pain to my  
Beloved.

Where they sing His praise, there I live;

When He moves, I walk before Him: my heart  
yearns for my Beloved.

The infinite pilgrimage lies at His feet, a million  
devotees are seated there.

Kabir says: "The Lover Himself reveals the  
glory of true love."

### C

II. 122. *kōī prem kī peṅg jhulāo re*

**I** I ANG up the swing of love to-day!  
Hang the body and the mind between  
the arms of the Beloved, in the ecstasy of  
love's joy:

Bring the tearful streams of the rainy clouds to  
your eyes, and cover your heart with the  
shadow of darkness:

Bring your face nearer to His ear, and speak of  
the deepest longings of your heart.

Kabir says: "Listen to me, brother! bring the  
vision of the Beloved in your heart."



CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.  
TOOKS COURT, CHANCERY LANE, LONDON.





